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ABSTRACT

The English Composition through Art History (ECTAH) Project was established in 1984-85 at Coral Gables Senior High School in Dade County, Florida. The main goal of the project was to teach the students how to relate acquired art history knowledge to the literary devices employed by an author. For example, pupils studied non-representational art, surreal art, and cubism to expand their understanding of Faulkner's novel "As I Lay Dying." Various forms of artistic media were used to enable the students to better understand literary techniques. The evaluation of the ECTAH project assessed the project's activities as well as the extent to which project objectives were achieved. Data were collected through deserving project activities, interviewing teachers and students, examining teachers' lesson plans, and studying students' attitudes towards the project via a questionnaire. Results showed that the project: (1) served the type of students stipulated in the proposal; (2) maintained appropriate lesson plans; (3) linked audiovisual presentations with literary study in appropriate instructional activities; (4) obtained favorable reviews; and (5) successfully provided students with knowledge. It was concluded that the ECTAH project should continue, expand its supply of equipment and materials, and teach other English teachers how to use the approach. Appendices include sample lesson plans on the ECTAH student questionnaire. (JAZ)

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DADE COUNTY PUBLIC SCHOOLS

EVALUATION OF THE 1984-85 ECIA, CHAPTER II ENGLISH COMPOSITION THROUGH ART HISTORY PROJECT

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EVALUATION OF THE 1984-85

ECIA, CHAPTER II

ENGLISH COMPOSITION THROUGH ART HISTORY PROJECT

Principal Evaluator/Author: Norman L. Proller

Office of Educational Accountability
June, 1985

Background

Description of the Project

The English Composition Through Art History (ECTAH) Project, funded in the amount of $5,488, was initially instituted during the 1984-85 school year in one Dade County school (Coral Gables Senior High). All of the project monies were expended on materials and supplies. ECTAH's primary goal was to teach its participants to center their writing on what they had observed in audio-visual (A-V) presentations. More specifically, the Project teachers, during their instruction, meshed A-V presentations with the students' schedules of literary study. For example, while the pupils read Faukner's As I Lay Dying, they viewed and discussed materials that reflected non-representational art, surreal art, and cubism - all twentieth century devices. The students then related this acquired art history knowledge to the literary devices employed by Faukner in his novel. In short, the students analyzed the novel via the techniques employed in the paintings and sculpture that had been produced at the same time. This teaching strategy enabled the ECTAH students to acquire a more comprehensive understanding of specified literary techniques as well as learn how these devices can be utilized in various forms of artistic media. In addition, this methodology, in effect, considerably reinforced student learning by having participants view a particular literary concept from several frames of reference.

The ECTAH proposal stipulated that the project would utilize two advanced placement (AP) English teachers and one reading laboratory instructor. Each of these teachers was to utilize the project's philosophy in at least three classes.

Description of the Evaluation

The Project's evaluation addressed both the extent to which Project activities occurred as specified in the Chapter II program proposal (process) and the extent to which Project objectives were attained (product). Data collection activities included observation of Project activities, interviews with Project teachers and students, examination of Project teachers' lesson plans, and surveying participating students' attitudes toward the project via a questionnaire developed by the Office of Educational Accountability (OEA) in conjunction with Project staff.

The following section provides an overview of the general approaches employed in the evaluation.

Characteristics of Student Participants

The Project proposal stipulated that ECTAH would serve six classes of students who were enrolled in either a grade 11 or grade 12 Advanced Placement (AP) English class and three classes of students who were involved in a reading laboratory program. Data descriptive of students participating in the ECTAH Project were collected to ascertain the extent to which the Project consumers met the proposal criteria.

Extent to Which Project Teachers' Lesson Plans and Instructional Activities Joined A-V Presentations to the Schedule of Literary Study

To determine the extent to which the Project teachers' lesson plans and instructional activities joined A-V presentations to the schedule of literary study and the extent to which the Project teachers utilized such techniques as clustering, free-associating, forced/free writing, etc., several observations were made in the Project teachers' respective classrooms and an examination of the Project teachers' lesson plans was conducted by OEA staff.

Extent to Which Project Participants Viewed the Project Courses as Interesting and Unique Compared to Other English Courses They Have Taken and Extent to Which Project Participants Comprehended the Material

To ascertain the extent to which Project participants viewed the ECTAH course as interesting and unique compared to other English courses they had taken and to determine the consumers' comprehension of the material, all Project students completed a questionnaire developed by OEA in cooperation with the Project Manager. Responses from this questionnaire were then analyzed to determine participants' perceptions of the course and understanding of the course content.

Results

Characteristics of Student Participants

Data descriptive of the ECTAH students indicated that all pupils presently involved with the Project were enrolled in either a grade 11 or grade 12 AP English class. The data also showed that, at this point in time, no reading laboratory students were receiving instruction via the ECTAH approach. An interview with the Project Manager regarding this latter issue revealed that, due to the late arrival of ECTAH materials, the reading lab portion of the Project would not be implemented until the next school year.

Extent to Which Project Teachers' Lesson Plans and Instructional Activities Join A-V Presentations to the Schedule of Literary Study

An examination of the two ECTAH teachers' plan books indicated that both teachers' lessons reflected the combining of appropriate A-V presentations with a particular piece of literature being taught. (See Appendix A for sample copies of these plans.) Furthermore, observations of ECTAH classes made during both the fall and spring semesters showed that both teachers' instructional activities successfully "welded" A-V presentations with the lessons being taught.

Extent to Which Project Participants Viewed the Project Courses as Interesting and Unique as Compared to Other English Courses They Have Taken

Analyses of data obtained from the student questionnaires (see Appendix B) indicated that 98% of the students believed this course was "better than most" of the other English courses they had taken, while 99% stated that they possessed either "very high" or "high" interest in the ECTAH courses. In addition, 93% stipulated that they had realized and/or exceeded their expectations concerning the ECTAH courses. Finally, a content analysis of written student comments indicated that many students felt that they had developed an appre-

ciation for art, enhanced their knowledge of art, significatnly improved their writing skills, and obtained "solid" preparation for college English courses. Additionally, many students noted that they found the ECTAH courses demanding, challenging, and entertaining. A comment representing many of the above-mentioned items came from one student who said, "I attended Harvard summer school last year along with fellow students from some of the finest prep schools in the country. I found (after participating in an ECTAH course) my writing skills and general knowledge about literature and art were comparable or even better than most of these pupils."

Discussion/Recommendations

Results of this evaluation indicated that the Project (and its staff) served the type of students stipulated in the proposal, maintained appropriate lesson plans, offered instructional activities which joined A-V presentations with the schedule of literary study, obtained favorable reviews as delineated by its consumers on a student questionnaire, and successfully provided students with knowledge regarding the type of art which existed during the time of history when a particular piece of literature was created.

As a result of the these findings, the following recommendations are made:

1. The Project should continue to receive financial support.

2. The Project should expand its supply of equipment and materials, thus allowing its staff the opportunity to weld a greater range of A-V materials to the schedule of literary study.

3. The Project staff should consider developing a training program to teach other English teachers how to utilize this approach.

OEA: 5/28/85
ECTAH
sh:EVAL

APPENDIX A

Representative Samples of ECTAH Teachers'
Lessons Plans

Lesson Plans

Week of 9/12/84

1/7 Assignment due: Iliad, Books 10, 14.
SWBAT detail the impact of Hector and the importance of Homer's use of Helen in the epic.
ACTIVITIES Students will analyze 4, 5, and 6, will cluster the word "Helen", will read H. D.'s "Helen," will discuss the universal message of the meeting between Glaucos and Diomedes in 5.
EVALUATION Quiz on Book 10, in-class cluster, discussion

1/8 Assignment due: Iliad, Books 15, 16.
SWBAT discuss the family scene's importance, the search of the Achaeans for a hero, the epic characteristics as they appear in this Homeric poem, and will review the terms classical and romantic.
ACTIVITIES Students will analyze Cedric Whitman's Geometric Design chart, noting the parallels that Whitman sees in the poem, will chart the swings from classical to romantic civilizations (from objective to subjective cultures), will meet in groups to designate placement of works read this year as classical or romantic, will explicate Zeus's superiority in Book 8.
EVALUATION Group assignments, in-class group designations of works previously read, discussion of text

1/9 Assignment due: Iliad, Books 17, 18
SWBAT detail the parallel elements in the embassy Book 9, see archetypal images in the spy story of 10, see the scope of the Iliad as a prototypical work, review slides by Davies, Mondrian, Fuseli, Cezanne, Redon to see classical vs. romantic elements at work in art.
ACTIVITIES Students will explicate Book 9, will write on the parallel elements in 9, will discuss Book 10, will detail the seduction of Zeus in Book 14, will define mock epic characteristics, will read an excerpt from "The Rape of the Lock," will compare Pope's intent with the seduction in Book 14 of Homer, and will view slides.
EVALUATION Class discussion, response to Homer, Pope, and slides

1/10 Assignment due: Iliad, Books 19, 21, 22
SWBAT structure a coming essay on parallel elements in the classical epic The Iliad, define classical elements in Raphael and Leonardo, see the working of aidos in Books 15, 16, 17, 18.
ACTIVITIES Students will cluster "parallels," will meet in groups to enlarge clusters, will map group results, will focus on coming essay, will view slides, will explicate text.
EVALUATION Group clusters and maps, discussion, verbal interchange re: slides, discussion of aidos

1/11 Assignment due: Iliad, Books 23, 24
Maps, shields, illustrations due**
Research papers on Dickinson due**
SWBAT fit personal and group clusters into intent of Monday's essay question(s), identify romantic elements in Homer, clarify romantic elements in paintings by Goya, Constable, and Turner, organize Homer's intent with the shield of Achilles, evaluate the two wraths, analyze the spirit of piety that reigns in Book 24.
ACTIVITIES Students will discuss, view slides, explicate text, evaluate the epic.
EVALUATION Quiz, papers, discussion, interaction on Homer's intent

Lesson Plans

Week of 4/15/85

4/17 Assignment due: "Prufrock" to completion.
SWBAT detail fragmented elements in Eliot's poem and will be able to identify these fragments with those in Cubist paintings.
ACTIVITIES Students will complete an analysis of Prufrock's heights and depths. They will then view Cubist slides of paintings by Braque, Gris, and Picasso. Students will do a "monster" pre-writing assignment based on Cubist parallels.
EVALUATION Viewing of slides, class explication of text, "monster" writing, quiz

For each participant in the group, fill out the evaluation chart at the right. At the conclusion of the entire presentation, fill out the evaluation form at the bottom.

Grades: A (Excellent), B (Good), C (Fair). Grade each item. Summarize the grade according to this scale: A=4; B=3; C=2.

#1 NAME _____

Voice clear, loud enough to be heard easily.
Eye contact maintained well. ☐
Did more than just "read" material to the class. ☐
Answered questions/clarified points for the class. ☐
Seemed to have a good grasp of the subject matter: selected material carefullly for the class instead of overwhelming with just a mass of data. ☐
Attempted to relate the material to the main concerns, theme of the quarter. ☐

ITEM GRADE

INDIVIDUAL GRADE ☐

#2 NAME _____

Voice clear, loud enough to be heard easily. ☐
Eye contact maintained well. ☐
Did more than just "Read" material to the class. ☐
Answered questions/clarified points for the classs. ☐
Seemed to have a good grasp of the subject matter: selected material carefully for the class instead of overwhelming with just a mass of data. ☐
Attempted to relate the material to the main concerns, theme of the quarter. ☐

ITEM GRADE

INDIVIDUAL GRADE ☐

#3 NAME _____

Voice clear, loud enough to be heard easily. ☐
Eye contact maintained well. ☐
Did more than just "read" material to the class. ☐
Answered questions/clarified points for the class. ☐
Seemed to have a good grasp of the subject matter; selected material carefully for the class instead of overwhelming with just a mass of data. ☐
Attempted to relate the material to the main concerns, theme of the quarter. ☐

ITEM GRADE

INDIVIDUAL GRADE ☐

#4 NAME _____

Voice clear, loud enough to be heard easily. ☐
Eye contact maintained well. ☐
Did more than just "read" material to the class. ☐
Answered questions/clarified points for the class. ☐
Seemed to have a good grasp of the subject matter; selected material carefully for the class instead of overwhelming with just a mass of data. ☐
Attempted to relate the material to the main concerns, theme of the quarter. ☐

ITEM GRADE

INDIVIDUAL GRADE ☐

#5 NAME

Voice clear, loud enough to be heard easily. ☐
Eye contact maintained well. ☐
Did more than just "read" material to the class. ☐
Answered questions/clarified points for the class. ☐
Seemed to have a good grasp of the subject matter; selected material carefully for the class instead of overwhelming with just a mass of data. ☐
Attempted to relate the material to the main concerns, theme of the quarter. ☐

ITEM GRADE

INDIVIDUAL GRADE ☐

GROUP GRADE (In determining the group grade, consider the overall impression, organization, wise use of time, handouts, illustrative materials, introduction/conclusion, originality.

I believe this group should receive an overall grade of _____.

UNIT: THE ECO'S EYE: ROMANTIC [illegible]

OBJECTIVES for students:	ACTIVITIES	ASSESSMENT/MATERIALS
--To analyze/define elements of Romanticism in selected paintings --To compare/relate elements of Romanticism in selected art and literary works --To suggest ways in which modern art movements (e.g., Surrealism, junk art) are linked to traditional Romantic art history --To relate terms such as Gothicism and Impressionism to Romanticism	Small-group oral presentation of information on Romantic art and architecture. Each group in each class may select different artists/writers, as well as various modes of presentation. Possible activities: 1. Filmstrip or slide show on elements of Romanticism in paintings, architecture. 2. Discussion of slides of paintings by Delacroix, Gericault, Turner, Cole, Monet, Goya, etc. 3. Comparative analysis of Constable's landscapes and Wordsworth's poems. 4. Comparative study of William Blake's poetic and artistic works. 5. Comparative study of dream visions, e.g., Coleridge's "Kubla Khan" and Fuseli's paintings.	During presentation: Class members and teacher will complete a critique of individual and group presentations. After presentation: Each student will turn in his individu annotated bibliography of of works dealing with Romantic art/ architecture and selected writers.

SEMESTER TWO:

OBJECTIVES for students:	ACTIVITIES	ASSIGNMENT/MATERIALS
--To analyze selected art allusions as a structural device in literature --To suggest parallels between modern literature and modern art (e. g., the themes of fragmentation and multiple points of view)	View slides of artists/architecture alluded to in Aldous Huxley's Ape and Essence. Discuss the purpose for each reference, e.g., ironic juxtaposition, setting, characterization, imagery, thematic thrust, amplification of the text, humor, etc.	In a brief timed writing, students will discuss two slides/pictures not discussed in class . They will show how allusions to these art works structure the novel Ape and Essence.
	Relate to art allusions/techniques used in other works read during this unit on Utopian literature, e. g., The Skin of Our Teeth, Brave New World, 1984.	
	References in Ape and Essence: Rembrandt, Breughel, Piero, Goya, Churrigueresque, Pisano.	

APPENDIX B

ECTAH Student Questionnaire

DADE COUNTY PUBLIC SCHOOLS

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April 26, 1985

Dear Student,

As part of an evaluation of the English Composition through Art History Project, we are surveying all participating students to determine how they viewed this course as compared to other courses and what they think they learned from their exposure to this course.

Please take a few minutes to respond to this questionnaire. After you have finished, place it in the accompanying envelope, seal the envelope, and return it to your teacher. In order to insure the confidentiality of your responses, we recommend that you NOT write your name on the questionnaire.

Sincerely,

Norman L. Proller
Evaluation Specialist
Office of Educational Accountability

1. Place a check (/) before your grade level:

_____ 11

_____ 12

2. Place a check (/) before the name of the course you took.

_____ AP 11

_____ AP 12

3. Place a check (/) before the semester in which you took the course:

_____ 1st semester

_____ 2nd semester

4. In your opinion how would you rate this course as compared to your other English courses? (check one)

98% better than most 1%< about the same 1%< no opinion 0% worse than most

5. How would you rate your interest in this course? (check one)

69% very high 30% high 1%< average 0% low 0% very low

6. Did you get out of this course what you expected to get out of it? (check one)

93% yes 4% no opinion 3% no

7. What did you get out of this course?

(Place a check (/) before all those which apply.)

100% I learned to use clustering as a pre-writing exercise.

100% I learned to determine differences in authors' styles of writing.

82% I learned to distinguish differences between representational and non-representational art.

2% *I learned to compare Chaucer to medieval art.

92% I learned to recognize major art movements in western cultures.

75% I learned to analyze renaissance art.

95% I learned to relate art movements to major literary cycles.

98% I learned to to compare painting style differences.

98% I learned to compare writing style differences.

96% I learned to recognize irony in literature.

85% I learned to recognize surreal art.

99% I learned to define cubism.

8% * I learned to define Byzantine art.

98% I learned to compare romantic painting with romantic writing.

85% I learned to determine the components in organization of both writers and painters.

91% I learned to write analytically in response to viewing visual and auditory art programs.

*Denotes distractors employed as validity verification items.

8. If you could do it again, would you take another course like this?

(check only one response)

97% yes 3% no

9. Write any additional comments (either positive or negative) you wish to make about this class.

9. Choose only one of the following statements to answer and write your response on the bottom half of this page. An additional sheet is attached if you need more room for your reply.

I. Define the term Romanticism through both writers and painters that you have studied. Be sure to stress how your knowledge of romantic painting broadens your knowledge of the romantic movement in general.

II. Define cubism and show how "The Love Song of J. Alfred Prufrock" reflects cubist techniques.

III. Define surrealism in terms of the content of Ape and Essence.

IV. Explain how expressionist painters and expressionist writers use the same techniques?

V. Explain how any 20th century author uses allusions that reflect the varied world of art history.

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